

The Garden Trilogy

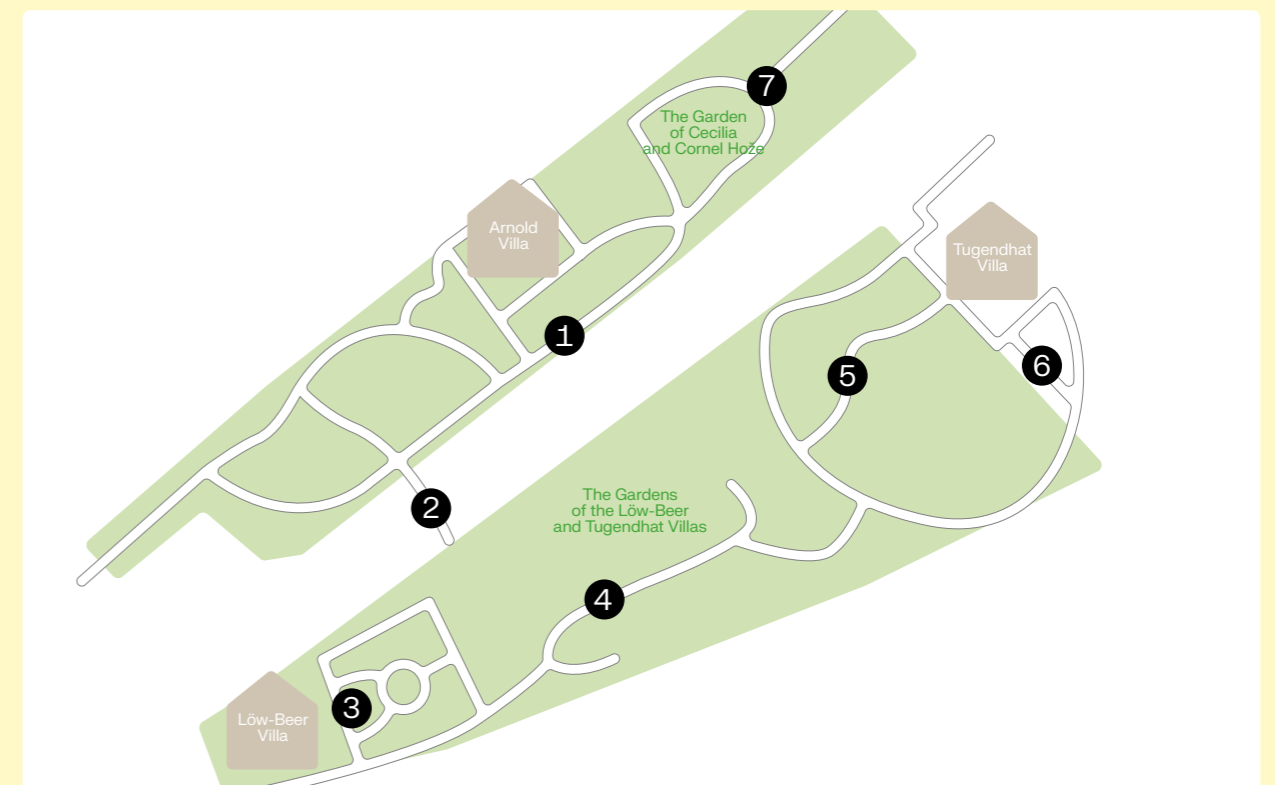


Dear visitors,

Welcome to this tour, organized for you by the Brno City Museum, the custodian of the Tugendhat Villa and the Arnold Villa, in collaboration with the Brno Region Museum, which manages the Löw-Beer Villa. The Garden Trilogy tour will introduce you to the history and present-day state of the three adjacent gardens surrounding these villas.

ROUTE AND INDIVIDUAL STOPS ON THE TOUR:

- 1 The Area in Front of the Entrance to Arnold Villa
- 2 The Lower Circular Area of Arnold Villa
- 3 The Fountain Below the Terrace of Löw-Beer Villa
- 4 The Garden House
- 5 The Garden of Villa Tugendhat (Near the Japanese Pagoda Tree)
- 6 The corner of Villa Tugendhat (near the flower-lined steps and the gravel terrace—under the maple tree)
- 7 The upper part of the garden at Arnold Villa



From a Ring Road to the Development of Residential Neighbourhoods

Thanks to the interconnection of gardens, a large portion of Brno's largest green courtyard has been opened to the public. This was by no means a coincidence. Even though Brno is rightly regarded as one of the centers of interwar modern architecture, its transformation into a modern metropolis began as early as the first half of the 19th century. During a period of economic growth, the city walls began to be gradually demolished, and a new urban layout was created featuring a central ring road modelled after Vienna.

This dynamic construction boom was primarily a response to the sharp increase in population caused by industrial development. The historic centre underwent extensive redevelopment, and the architectural style of the new buildings was dominated by late historicism and Art Nouveau of Austrian and German origin, which gave Brno the characteristic look of a 19th-century "Viennese-style" city. However, urban development was not limited only to the area immediately adjacent to the inner city but continued in the more peripheral parts, creating new working-class suburbs and residential neighbourhoods.

The urbanization of Černá Pole began at the same time as the construction of Brno's ring road. It was here, on the slopes above Lužánky Park [1], that Brno's first villa colony was established in 1860. The historical and architectural development of Černá Pole, however, differs from that of most other suburban neighbourhoods in Brno. There was no street or village on which to build the future neighbourhood. There were only fields with dark-coloured soil. This was not fertile black soil, but rather clay soils through which roads passed, connecting the villages and suburban districts of Husovice, Zábřovice, Horní Cejl, and Královo Pole. The area between Drobného and Černopolní Streets was still covered with vineyards and orchards at the end of the 18th century. Over the course of the 19th century, it underwent a gradual transformation inspired by the landscaping of Lužánky Park and was eventually divided into private gardens that blended seamlessly into the public green spaces.

The first villas in this area were designed by the Brno-based architect and builder Josef Arnold, presumably based on the urban planning concept of Heinrich von Ferstel (1828–1883), one of the principal architects of Vienna's Ringstrasse. Members of the well-to-do entrepreneurial classes, the civil service, and

[1]

Lužánky

The floodplain meadows along the Ponávka River were maintained by the Jesuits as a functional and ornamental garden. After the dissolution of the Jesuit Order, Emperor Joseph II gifted the garden to the city (September 9, 1786), establishing the oldest public park in the Czech lands. The park, landscaped in the French style, soon became a popular destination for Brno residents and a venue for numerous celebrations. From the 1840s onwards, it was transformed into an English landscape park in keeping with the fashion of the time. In the mid-19th century, it acquired a representative pavilion—a Neo-Renaissance casino, built according to a design by Ludwig Förster.

the intellectual elite sought peaceful seasonal residences in the newly emerging villa districts. Between 1860 and 1863, the following villas were built: the Kaiser Villa, the Arnold Villa, the Giskra Villa, and the Adamčík Brothers Villa. In the early 20th century, the area was further developed with apartment buildings on Antonína Slavíka and Helfertova Streets and the monumental complex on Schodová Street. In the period before World War I and continuing through the late 1930s, Černá Pole became one of Brno's most prestigious residential neighbourhoods thanks to the construction of single-family homes and cooperative housing.

↓ Franz Richter, View of Brno from the Lužánky Lookout, 1827, lithograph later coloured, MuMB, inv. no. 2422



The Suburban Villa and Its Garden

The second-oldest building in this newly emerging residential neighbourhood is the house in front of which we are now standing. This villa was built in 1862 by the aforementioned Brno architect of German origin, Josef Arnold (1824–1887), based on his own design. Thanks to his numerous private and, in particular, public building projects, Arnold ranks among the most significant figures in Brno architecture of the second half of the 19th century.

Josef Arnold and his wife Katherine (1826–1900) spent most of the year in a house on what is now Koliště Street, where Arnold's architectural office was also located. However, he designed his villa in Černá Pole as a so-called “suburban villa”, that is, a suburban residence intended for recreation.

We can trace the main axis of the garden from Josef Arnold's time, which led from Drobného Street up to the villa. The existence of this “access road” is attested to this day by the mature linden trees.

Although the villa bears the name of its owner, it only acquired its current form through an expansion carried out by its last private owners, prominent figures in Brno's Jewish community, Cecilie (1864–1942) and Cornel Hože (1854–1936), who lived in the villa and used it as their year-round residence in the first half of the 20th century. In their honour, the garden is named the Cecilie and Cornel Hože Garden. The garden's current layout is the result of a sensitive revitalization carried out by the renowned landscape architects Kamila and Přemysl Krejčířík. The garden is intended to evoke the atmosphere of that period.

At that time, the garden resembled an English park, complete with gazebos and pavilions furnished with garden furniture. An English garden in an urban setting is a modified version of a landscape park. It uses elements such as winding paths, small ponds, gazebos, and carefully selected plants to create the illusion of the great outdoors in the middle of the city. Although it does not have the size of a rural park, it retains a romantic atmosphere and a harmonious blend of architecture and greenery. The immediate surroundings of the villa were lined with a rock garden and flower beds. These elements, typical of 1930s garden design, were preserved during the restoration.

Since 1952, the garden has been used by a kindergarden and was modified for this purpose. The current layout of the part of the

garden with play elements references this history, offering a space not only for relaxation but also for children to play and have fun.

The garden now features new elements that allow today's visitors to enjoy it whilst preserving its period atmosphere. At the top of the slope, lush flower beds were designed beneath the fruit trees, featuring a selection of plants inspired by the garden of the neighbouring Tugendhat Villa. Specifically, irises, daylilies, asters, and coreopsis. The spacious area below the villa offers a wide range of activities and relaxation options thanks to its versatile outdoor furniture, such as garden tables and chairs. There is also a circular space designed to better accommodate larger groups during cultural events.

The upper section, which was intended to serve as a “supply garden,” was likely once used to grow vegetable crops and fruit trees. For example, you can still see apple, cherry, and blackthorn trees here today. There are also some ornamental plants nowadays, such as roses, viburnums (similar to hydrangeas), mock-orange (false jasmine), weigela shrubs, bergenias, anemones, several species of asters, irises, yarrows, coreopsis, and foxgloves. In the future, all plant species will be labelled and used to educate visitors about the garden and its flora. Between the terraces and the villa lies a grassy area and a meadow-style section. An ornamental flowerbed stretches from the southeastern part (toward the Tugendhat Villa) to the front of the villa toward Drobného Street.

The garden complex between the Löw-Bier, Tugendhat, and Arnold Villas is an exceptional example of an urban green courtyard that combines historical, architectural, and natural values. Its development began in 2004 with the renovation of the Tugendhat Villa garden and has since evolved into one of the largest interconnected green courtyards in the city of Brno—and even in Central Europe.

This compact yet diverse space stands out not only for its size but also for its biological diversity. It is home to a number of rare and protected species, such as the white helleborine orchid (*Cephalanthera damasonium*) and the critically endangered Scheidler's ground beetle (*Carabus scheidleri*).

Visitors can move freely among the villa gardens and appreciate the diversity of the approaches to their design. The complex thus offers not only a visually striking experience but also a unique space for reflecting on cultural and natural heritage.

From the Löw-Beers to the Tugendhats

The story [2] of the three neighbouring villas and their interconnected gardens is the story of the Löw-Beer family's deliberate efforts to build a sense of community. Cecilie, née Löw-Beer, was the first to settle in Brno's Černá Pole district when she and her husband, Cornel Hože, purchased Arnold Villa in 1909. In 1913, she was followed by her brother Alfred Löw-Beer, who purchased for his family the villa now known as the Löw-Beer Villa (from the heirs of Moriz Fuhrmann).

Alfred was likely motivated to move away from the family haven in Svitávka (where he lived with his two brothers in the so-called Big and Little Villas on the same property) by the need to be closer to the Brno branches of the family business, Moses Löw-Beer [3]. It was the capital from this company that made it possible to build a family community in Černá Pole.

When Alfred decided to move his family from Svitávka to Brno, he was looking for the very thing he stood to lose in the move: a sense of family togetherness. The Fuhrmann Villa, located next to his sister's Arnold Villa, must have seemed to him like the ideal solution. And in 1928, he brought this concept of family togetherness to fruition when he gifted the upper part of the garden to his daughter Greta so that she and her husband, Fritz Tugendhat, could build their own house there.

These villas form an exceptional collection of buildings that reflects both architectural development and the transformation of society over the course of nearly seventy years:

1. **The Arnold Villa (1862)**, the oldest of the three, was originally built as a summer suburban residence in the Historicist style. Its purpose was initially recreational. In the early 20th century (1909), it underwent a major renovation in the Art Nouveau style, featuring geometric elements that can be seen as a precursor to the Art Deco style. This transformed it into a fully-fledged urban residence, adapted to the needs of the new bourgeois class.
2. **The Löw-Beer Villa (1903–1904)** is a fine example of an Art Nouveau residence. Its architecture combines high-quality craftsmanship with technical innovation—the house was designed to be a symbol of social prestige.

[2]

The History of the Garden Before the Löw-Beer Family Arrived

As early as 1854, Anton Rüdiger Deycks, the owner of a brickworks, purchased the entire plot of land stretching from what is now Drobného Street to Černopolní Street. He first built a gardener's cottage here (1860), later added a greenhouse and a garden house (1868). In 1903, the factory owner Moriz Fuhrmann acquired the garden from the state administration. Between 1903 and 1904, he had a villa built at the lower edge of the garden according to a design by architect Alexander Neumann, complemented by a free-standing carriage house at the top of the slope.

[3]

The Moses Löw-Beer Company

The company was founded in the 1840s in Svitávka by Alfred's grandfather, Moses Löw-Beer. It specialized in wool spinning and the production of inexpensive yarns and fabrics made from recycled textiles. It gradually expanded its operations to include weaving mills, dyehouses, and other processing facilities, becoming one of the largest wool enterprises in the monarchy. Production included everyday fabrics as well as high-quality cloth for the army and export. Alfred's father, Max Löw-Beer, developed and diversified the company further—he founded a sugar refinery and a distillery. As a representative of the third generation, Alfred joined an already highly established enterprise that was among the most significant in Austria-Hungary.

3. **The Tugendhat Villa (1929–1930)**, an iconic example of European modernism, concludes the evolution of this trio with a radical shift toward functionalism. It became not only a luxurious home but also a manifesto for a new way of thinking about space, light, and living in general.

These villas are a unique testament to the cultural and architectural transformation of Brno from historicism to the 20th-century avant-garde.

The area in front of the house was designed as a regular, symmetrical layout with a centrally situated fountain. The fountain was accessed from the house's terrace. In the section closer to us, there are lavender bushes, and roses are planted in pots. In the decorative circular flowerbed in front of the house, you would find bulbs (crocuses, daffodils), spurge, nepeta, or, in the summer, echinacea. Right next to the house are rose and hydrangea shrubs, as well as a single ornamental tree—specifically, a magnolia.

On the slope just above the fountain, a garden terrace was built, featuring pergolas and an original staircase that has been preserved to this day. The wooden structures of the pergolas were painted white and covered with climbing roses. The pergolas not only provided shade for seating but also visually complemented the space, connecting the natural and architectural frameworks of the villa and its garden. Near the pergolas was planted a tree with an overhanging crown (likely an elm).



An Art Nouveau Garden with Historical Contexts, Small Derelict Buildings in the Gardens

Although we don't know the designer of the original Art Nouveau garden at the Löw-Beer Villa, historical photographs and maps provide insight into its compositional intent. Typical features of such gardens were asymmetrical, nature-inspired lines, winding paths, decorative gazebos, pergolas, fountains, and abundant flowers. The dominant feature was a grassy area bordered by freely growing trees, which visually separated the garden from its surroundings. Simple gravel paths led to the upper plot, where the house of Alfred Löw-Beer's daughter Greta was later built.

The garden was revitalised in 2013 in accordance with a design by Ing. by Eva Damcová and included landscaping, planting, the restoration of paths, fountains, fences and lighting. However, the goal was not a historical reconstruction, but rather the transformation of the space into an accessible urban park. The most significant change to the composition was the postwar construction of a volleyball court, which altered the character of the upper part of the property. The renovation preserved as many of the original trees as possible; where necessary, they were replaced with native species (e.g., oak, maple, linden). An interesting highlight is the linden tree planted to mark the 100th anniversary of the founding of the republic. The boundary between the gardens is now marked by yews and hazel bushes.

The garden house of the Löw-Beer Villa has also been preserved; originally used as a stable and carriage house, it has now been converted into a café and exhibition space. A similar outbuilding was also located in the garden of the Arnold Villa, but it was demolished during renovations. It was built in 1895, when the villa was owned by Albertina Antonie Lange, and was located in the lower part of the property. In the 1950s, a kindergarten extension was added, which was later torn down as well. The garden also once included a greenhouse, designed by Josef Arnold in 1863, intended for growing ornamental plants as well as crops. It no longer exists.

A little-known feature of the Tugendhat Villa garden was the garden gazebo, originally part of the Löw-Beer Art Nouveau garden. It served as a lookout point and an aesthetic element, but after the upper plot was gifted to his daughter Greta, it lost its function and did not fit into the new, Functionalist garden design. It was demolished shortly after the construction of Villa Tugendhat.



The Concept of „Betonte Leere“

The site, which today comprises the separate plots of the Löw-Beer and Tugendhat villas [4], originally formed a single plot of land. The German architect Ludwig Mies van der Rohe (1886–1969) visited this site in 1928 at the invitation of the clients. Even back then, the south-facing slope offered panoramic views of the city's landmarks, framed by the mature trees of the Löw-Beer Villa's gardens. Even today, we can see Špilberk Castle and St. St Peter and St Paul's or the church towers in the historic centre. The fundamental principle of the new design for the Tugendhat Villa garden is the sensitive integration of these views and the careful placement of solitary trees.

Notable solitary trees include the red maple and the Norway maple, the black poplar, the weeping common ash, the English oak, the red-horse chestnut, the European cornel and, in particular, the spreading London plane (see map – Fig. 1). Beneath



[4]

Vila Tugendhat

was built between 1929 and 1930 for Greta and Fritz Tugendhat, based on a design by the German architect Ludwig Mies van der Rohe. The uniqueness of this Brno villa lies in its formal architectural purity, its setting in a natural environment and the intermingling of spaces but also in its technical and structural design and the use of noble materials. Villa Tugendhat is not only an iconic building in the context of Brno's modern architecture, but also the architect's magnum opus. That is why, in 2001, it became the only example of modern architecture in the Czech Republic to be inscribed on the UNESCO World Heritage List. Between 2010 and 2012, Villa Tugendhat underwent a restoration returning it to its original appearance at the time of its completion in 1930, including the garden.



Auf dem Foto des Brünner Fotografen Jef Kratochvíl vom 26. August 1992 verhandeln Václav Klaus und Vladimír Mečiar in der Villa Tugendhat über die Teilung der Tschechoslowakei.

the plane tree stands a Japanese pagoda tree, a witness to the negotiations on the division of Czechoslovakia [5]. A photograph of Václav Klaus and Vladimír Mečiar sitting under this tree in late August 1992 was seen around the world, and the pagoda tree thus became a symbol of a significant milestone in the history of our country.

What plays a key role in the architectural concept is the weeping willow situated on the semicircular terrace beneath the stone walls of the perennial beds. The tree was already on the plot before the villa was designed, and its position was deliberately taken into account in the plans. The semicircular terrace, designed around it, corresponds axially with the semicircular wall of the dining area in the living space.

Brno-based landscape architect Markéta Roderová-Müllerová (1898–1981) played a significant role in the garden's design; Mies likely came into contact with her through the Eisler brothers' construction firm. Under his guidance, she designed the garden's layout in the spirit of "emphasized emptiness—betonte Leere," where the main motif were large, intentionally unplanted grassy areas.

The 19th-century path network has been preserved. If you look at its surface, you can notice its typical ochre colour. This is no coincidence — it is the original colour scheme, derived from a traditional mixture of two natural materials: fine limestone

[5]

Negotiations on the Division of Czechoslovakia

The tree was planted before the Löw-Beer Villa was built in 1897, when the land was owned by the Imperial-Royal Treasury. Dendrochronological research has shown that the tree grew most vigorously in the years before World War I, with a significant decline in growth recorded in 1942–1943 and also in 1968–1969. It nearly stagnated in 2010–2011, when it was felled at the age of 114. During the restoration of Villa Tugendhat and its garden, it was replaced with a new specimen of the same species.

The Japanese pagoda tree has been cultivated in the Czech lands since 1835 and is more commonly found in castle parks than in private gardens. The original tree in the garden of Villa Tugendhat was one of the oldest in Europe.

5 The Garden of Villa Tugendhat (Near the Japanese Pagoda Tree)

from the Předklášteří quarry and sand from Bratčice. This colour palette is very important for the garden. The design is in harmony with the stones used in the flower beds and, above all, complements the house's façade, which was finished with a plaster made from Bratčice sand. The whole concept uses a consistent colour palette. During the postwar years, the path running through the centre of the grassy strip down past the plane tree and the pagoda tree disappeared and was not restored until the most recent historic preservation project in 2010–2012.

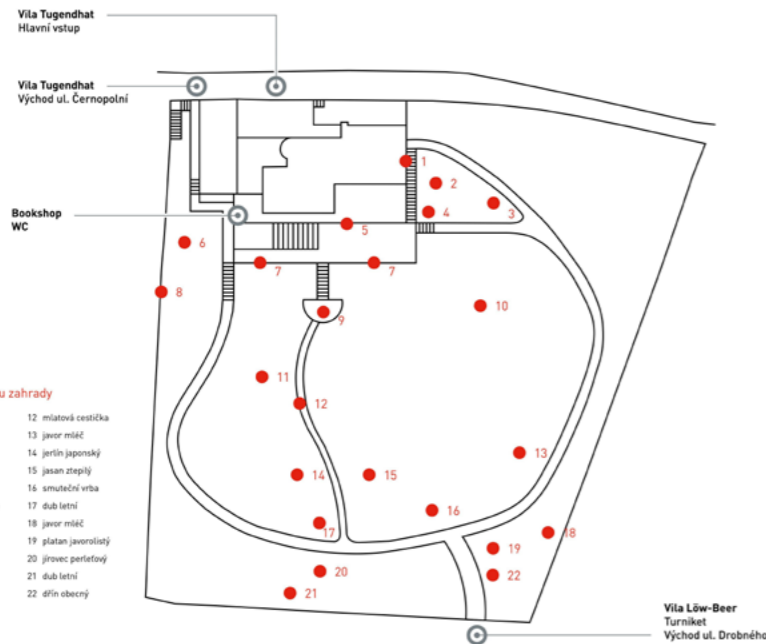
The façade of the first floor is covered with Fleece Vine [6], which allows the building to blend visually with the surrounding greenery and minimizes its visual mass. Mies van der Rohe emphasized that "nature should live its own life, and we should not disturb it with the colours of our houses and interior design (...) we should strive to bring nature, houses, and people together into a higher unity." This impression is further enhanced by the floor-to-ceiling windows in the main living area, which reflect the surrounding greenery. However, the connection between the interior and exterior was not intended merely as a visual feature. By sliding the windows in front of the onyx wall and the dining area into the floor, the physical barrier between the house and the garden is completely eliminated.

When viewed from the lower part of the garden, rustic dry stone walls made of loosely stacked stones form the visual base of the house.

[6]

Fleece Vine (*Fallopia aubertii*)

This is a fast-growing climbing plant from the Polygonaceae family that develops lush foliage in a single season and can reach heights of up to 15 meters. That is why it is often used as an ornamental vine on pergolas, fences, or historic façades. From June to October, it blooms with small white to pinkish flowers, which give the plant a delicate, decorative appearance.



Three Ways of Perceiving the Tugendhat Villa Garden and the Blending of Interior and Exterior

Although only sixty years separate the construction of the two houses, they represent two entirely different eras. In contrast to the Art Nouveau curves in the ornamentation of the Löw-Beer family villa, the garden of Villa Tugendhat is conceived more as an open natural space with flowers in clean lines and harmonious colours.

The colour arrangement of the perennials on the terrace below the villa, featuring shades of white, yellow, and blue, is the result of a design by landscape architects Kamila and Přemysl Krejčířík. Since the surviving photographs are black-and-white, it was not possible to determine the exact colours of the plants at that time. The choice of species is based on a sensitive interpretation of the historical context and the principles of period garden aesthetics. Perennials are arranged so that their flowering periods overlap throughout the season. As a result, this part of the garden transforms dynamically every month, always offering a different array of flowering plants.

The flower beds feature yellow coreopsis, powder-pink and blue irises, white-and-yellow asters, white anemones, crimson-and-white columbines, white bellflowers, mountain cornflowers, golden marguerite, yellow spurge, red-and-orange daylilies, white loosestrife, white Oriental poppies, white phlox, reddish-brown sneezeweed, yellow coneflowers, white scabiosa, yellow lupines, and grape hyacinth.

On the side of the perennial beds is a flower staircase, known as an alpine garden, planted with rock plants. Here we would find yellow santolina, white-and-pink saxifrages, stonecrops, mountain rock cress, woolly hedgenettle, thyme, blue Aubriatea, white candytuft, blue irises, and edelweiss.

Roses were an exception in the garden's plant range. Greta Tugendhat loved them and grew them, even though they suffered from too much sun here. In later conversations, she often returned to the beauty of roses blooming in large patches or in rows around the house.

Every summer, potted fig trees were placed on the garden terrace, providing protection from the wind and sun.

The clean lines so characteristic of modernism were not merely an aesthetic gesture in the case of the Tugendhat Villa garden. The garden had truly become a living space [7], accessed via a grand travertine staircase leading directly from the glass room. Fritz Tugendhat's photographs, which uniquely captured not only the villa but mainly the family's life within the house and garden, served as an important guide during the restoration between 2010 and 2012.



Winter Garden

The close connection between the house and the vegetation was completed indoors by a winter garden that opens onto the main living area. The dominant feature here is a rectangular pond where Cyperuses and water lilies once grew.

The plants grown in the winter garden changed over time, but the basic selection corresponded to common houseplants of the time. Fritz Tugendhat [8] added hanging planters with orchids to the winter garden, which were not part of Markéta Roderová-Müllerová's design. Notable plants include Boston ferns, velvetleaf, Kentia palm, monstera, aspidistra, inchplant, and tailflower.



Kitchen Garden

The herb garden beneath the kitchen window was deliberately situated next to the servants' quarters. Today, we can find here, for example, thyme, sage, lemon balm, lavender, hyssop, mint, parsley and oregano.

On the upper terrace, you can already spot two types of plants from the street—wisteria and hydrangeas with simple white blooms. The terrace was also decorated with pots of ornamental plants.

[7]

Daniela Hammer-Tugendhat later wrote, based on her mother's recollections: "The garden, much of which was left as a meadow, offered a little paradise for children to play in. (...) In winter, the children could sled and ski all the way to their grandparents' house. Here, for this small, affluent family, the idea of freedom—so important to Mies—could be brought to life."

[8]

Greta Tugendhat recalled: "My husband set up a proper greenhouse with flowering plants in the winter garden. The view through the greenery from the greenhouse to the snow outside was magnificent."



Current Use of the Villas and the Significance of Their Unique Location within the Natural and Urban Landscape

As you enter the upper part of the garden at Arnold's Villa, you can catch a glimpse of the aforementioned Lužánky Park. Today, Lužánky lies solely on the flat floodplain of the Ponávka stream. Originally, the park extended up the slope of the hill of Černá Pole, where winding paths led to a lookout point—the so-called belvedere—at the upper end of what is now Schodová Street. There stood a wooden summer residence that had been moved from the gardens of the Zábřdovice Monastery (dissolved in 1784). It was to be replaced by a brick Classicist gazebo designed by Gottlieb Nigelli, though it is unlikely that it was ever built.

Another lookout point on the same platform was located further east, near the intersection of Černopolní and Helfertova Streets, and was sheltered by a small structure from the mid-19th century, also known as the Belvedere. It is likely that this very viewing platform (framed by a wooden pergola) is depicted in two coloured drawings by František Richter from 1826 and 1828.

By returning to the garden of the Arnold Villa, we have symbolically completed a circuit through three historic gardens that today form a remarkably interconnected inner city block—unique in its scope, cultural value, and ecological potential. However, the idea of connecting these gardens did not arise at the time of their initial landscaping, but only during the renovation of the Arnold Villa, when a broader conceptual framework for urban continuity came into play.

The gardens of the Löw-Beer and Tugendhat Villas were the first to be restored. The Löw-Beer Villa was renovated in 2012 as a public space, allowing visitors to move freely—whether on paved paths or grassy areas. In stark contrast to this approach is the restoration of the Tugendhat Villa garden, which was carried out based on strict scientific methodology with the goal of reconstructing its original form as faithfully as possible. The result is a prime example of heritage restoration in landscape architecture.

The garden of the Arnold Villa relates to its historical form in a loose and interpretive manner. Only the path network has been preserved from the original design, while the current restoration involved

landscaping. The choice of plants was inspired by the composition of the Tugendhat Villa garden. The chosen concept thus combines the historical context with modern-day use.

Future plans include expanding this garden courtyard to include the grounds of the neighbouring Giskra Villa, which today serves as the headquarters of the Institute of Geonics of the Czech Academy of Sciences. This will create a unique, interconnected complex of four adjoining gardens—those of the Arnold Villa, the Löw-Beer Villas, the Tugendhat Villa, and the Giskra Villa. This will give the entire space new layers of meaning and make it a prime example of cultural and landscape regeneration in an urban setting.

The Arnold Villa garden will be planted with bulbs; a year later, so-called “patronage flower beds” will be created on the upper terraces, and the garden will also be enriched by beehives and bumblebee hives, which will significantly contribute to local biodiversity. As part of the Centre for Dialogue concept, the garden will serve not only as a space for relaxation but also as a venue for the activities of the Brno City Museum—featuring educational programs, sculptural installations by young Brno artists, and a planned partially outdoor exhibition reflecting the era of the kindergarten.



Thank you for joining us on this journey through the garden trilogy, which offers a unique example of a historically and conceptually diverse urban courtyard. We hope that your visit has deepened your understanding of the relationship between architecture, landscape and cultural memory. Each of the gardens offers a different approach to the preservation and contemporary use of cultural heritage. We look forward to welcoming you back—whether for relaxation, education, or inspiration. To round off the tour, we would like to invite you to the café set within the unique surroundings of Arnold's Villa. We also recommend exploring the villa on a guided tour, during which you'll visit the tower offering views of the surrounding area, including the centre of Brno. We also recommend visiting other sites run by the Brno City Museum, such as Špilberk Castle or the Wittal Villa.

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